

AUTHOR & JOURNALIST

THE magazine for ALL Writers

LETTERS THAT SELL

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WRITING NEWSPAPER FEATURES

Helen Langworthy

WHAT ABOUT THE
COUNTRY CORRESPONDENT?

Ethelyn Weller

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for
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Guy Wells

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D.C.N., The Carmel

I am quite excited about my book. The art work for the jacket is beautiful. I am just very, very pleased with it.

M. W. Pritchard

Thank you for the many fine things you are doing to promote the sale of my Death Below Zero. I was impressed with the promotion you are giving the book via radio and TV.

Helen Head

I had my interview and broadcast over KFOX. All my friends who heard the 30 minute broadcast told me it went over big.

Madge Brissenden

Pleased with the advertisement on Ark to Zoo in the Saturday Review. Our largest department store, bookstore and best gift shop have all asked to have autograph parties. And the Columbia television staff, I am told, is interested.

P. B. Heckel

Theatrical books usually do not sell, but thanks to you ... (mine) has sold and is selling.

Arthur William Row



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AUTHOR & JOURNALIST

Founded in 1916

Vol. 45 - No. 11

NEWELL E. FOGELBERG, Editor

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NOVEMBER, 1960



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We are wondering if there are some readers of *Author and Journalist* who have had experience writing feature articles dealing with taxes, insurance, office procedures, etc., of specific interest to dentists.

Preferably, our articles are to be not over 2,000 words in length and written in anecdotal style.

Of particular interest would be articles written by dentists themselves, but we are definitely not in the market for technical or clinical material.

Payment will run from 3c to 10c per word, depending on the interest value of the article and the amount of editing or rewriting required. We report within two weeks and payment is on acceptance.

If we find in the various state capitals, competent writers who can give us regular reports on state legislation of special interest to dentists, we will consider a continuing arrangement of correspondence.

George L. Geiger, Editor
Dental Management
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As a regularly selling writer now trying to work up to full-time writing, I don't know what I'd do without *Author & Journalist*. I look forward eagerly to each new issue and hang onto my old copies. I recommend it highly to all my writer friends, new and old. Your market lists are probably the biggest single factor I can name in explaining my success as a selling writer.

With best wishes,

Mary Warner Howard
Franklinville, N. Y.

Exercise for Versifiers.

Greetings, Mr. Fogelberg . . .

. . . from the only versifier Nelson Antrim Crawford ever pictured on the cover of *A&J*—and I'm still glowing, though that was back in February 1952.

PRACTICE IT BUT DON'T RHYME IT

What editors call for is brevity,
As well as a measure of levity,
So Rhymesters find little utility
in "indefatigability."

I don't think I ever rhymed an 8-syllable word before. Fun, huh?

Arthur F. Otis
San Diego, Calif.

AUTHOR & JOURNALIST

Rejections Can Be Encouraging.

I would like to mention that on a rejection slip from CAVALIER was written (hurriedly to be sure) "Well done. Just no place for it here." Agreed, just a penciled note, but a few hurriedly scrawled words from that editor changed a rejection slip from a discouragement to an invitation to try again. If only more editors would enclose a little encouragement with the RJ's when the MS is being returned for reasons other than quality of writing.

Also, a very hearty THANK YOU to you, personally, for encouragement, professional know-how, market information and the other innumerable aids *A & J* provides each month. An idle browsing of the market list resulted in three sales to *LEATHERNECK* that I would not have made if not for *A & J*.

John E. Dickinson
Port Arthur, Texas

Longer Stories Wanted.

Many of our authors have been sending us short short stories. They say that they have seen a notice in *Author & Journalist* that we are using this length.

Actually, best length for us for short stories is 2,000 to 4,000 words. We do use an occasional serial that can run as long as 10,000 words. Also of course we use original manuscripts for our novel section which should condense to about 22,000 words. We thought we'd better write you as it seems that there is a little discrepancy in our requirements as announced in *Author & Journalist*.

Gwen Cowley,
Fiction Editor
Star Weekly
80 King St. West
Toronto 1, Canada

Reprints Market List Helpful.

You might be interested to know that I placed a story, "PRAIRIE EVENING," with *Good Housekeeping*, London, after seeing the *Author & Journalist* list of Reprints Overseas.

Peggy H. Benjamin
Omaha, Nebr.

An Old Friend in A&J.

I'd like to compliment Frank McNaughton on his excellent article, entitled "How To Put That Book Together ... A Method Of Discipline" in your August issue. It gives wonderful advice to authors and I hope someone has the good sense to include it in a textbook on creative writing.

Frank and I are old friends, from the days when he and I worked together for United Press. His excellent article in your magazine only proves his craftsmanship.

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Philadelphia 3,
Pennsylvania

Last-Minute News from Editors . . .

TV Author & Reviewer, Aurora Publishers, 1906 Santa Monica Blvd., Los Angeles 46, written by top pros within the creative programming field, will no longer be on the stands. After November, it will be available by subscription only. A script service is offered to subscribers of the magazine which features articles, teleplays, formats, markets here and abroad. Send 50c for a sample copy. Dawn Edwards, Editor.

Hampton Press Syndications Bureau, 5 Dick St., Henley, N.S.W., Australia handle the reprint rights of short stories, crime and adventure, approximately 1700-3000 words; romance stories 2000 words and upwards. Four copies of each story may be used—good carbon copies or tear sheets are acceptable. There is also a market for reprint lively articles with pics, dealing with TV stars, pop singers and rock 'n roll stars; also good color transparencies and pin-ups. Urgently needed are 15,000-20,000 word serials which must be packed with exciting action, suspense, thrills and a strong passionate love interest—aimed at women and male readers—nothing salacious or too sexy, as this is a family magazine. Top-flight stories only. Payment on the serial stories is up to 4c per word. All material must

be accompanied by a self-addressed envelope and Reply Coupons. Address L. Brilliant, Manager.

International Trade Review, 99 Church St., New York 8, is looking for good articles, about 1000 words, that can be used in their publication. Pay is modest, varies from article to article. "Prestige through association" and a wide readership are the principle values to the writer. ITR is over 34 years old, is owned and published by Dun & Bradstreet, is distributed in more than 23 countries.

"Of course we are looking for a very special kind of article, the kind of writing that will appeal to our readers who are international businessmen. A short listing of titles from lead articles that appeared in a number of past issues follows: **SELLING IN THE INTERNATIONAL BUYER'S MARKET, U. S. MUST COMPETE FOR WORLD MARKETS, U. S. TAXES AND FOREIGN TRADE, PROSPECTS FOR INCREASED AMERICAN TRADE WITH THE ARABIAN PENINSULA FRINGE STATES, AMERICAN MANAGEMENT FACES NEW CHALLENGES AHEAD, EXAMINING MANUFACTURING OPPORTUNITIES IN LATIN AMERICA, FINANCING OF FOREIGN OPERATIONS BY U. S. COMPANIES, SELLING OUTBOARD MOTORS ABROAD, NEW CONCEPTS FOR INTERNATIONAL OPERATIONS.** If you have any questions or suggestions I would be happy to hear from you." Address Roy H. Hessen, Assistant Editor.

Tourist Court Journal, Temple, Texas, the national magazine of motel management, requires articles from 200 to 2,500 words, preferably illustrated from competent trade journal writers and authoritative spokesmen in the accommodations industry or related fields.

Particular attention will be given to worthwhile articles dealing with successful advertising and promotion programs, "How-to" stories, and material designed to assist the motel operator in improving the management and administration of his business. Other subjects of interest include housekeeping, business organization, accounting practices, purchasing, cost controls, architecture, remodeling, layouts, interior and exterior decorations, landscaping, sanitation and safety, maintenance, motel restaurant management, use of new techniques, new products, etc. "Success" stories and short news items are needed. No fiction.

Queries are not required, but they are appreciated and the chances of a sale are improved. Payment at two cents a word and up are made promptly on acceptance. Reports within two weeks are customary.

Readers are not tourists, and **TOURIST COURT JOURNAL** is not a travel magazine. Subscribers are owners and operators of motels ranging from the better small operations to the luxury motor hotel. Study the magazine before submitting.

AUTHOR & JOURNALIST

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UTPS (Universal Trade Press Syndicate), 1841 Broadway, New York 23, is seeking feature articles on the following subjects:

1. Plants and mills engaged in the production of knitwear lines, including sweaters, headwear, swim suits, knit dresses, skirts, etc., except hosiery and lingerie. Please forward names of any such plants in your area, together with a line or two indicating the size of the plant and kinds of knit goods produced. Upon receipt of such information, UTPS will forward detailed instructions.
2. Feature articles on discount and self-service stores. Let us have names of such establishments, types of goods carried, and approximate size (in selling floor space, if convenient) instructions for story will be forwarded.
3. Feature articles on surgical supplies dealers

(wheelchairs, oxygen equipment, surgical supplies in general—for sale or rental). The only requirement is that the establishment be a modern one of attractive appearance, and that it carry a representative line of surgical supplies. Send names of such establishments and brief description.

4. Feature articles on unusual or highly successful shoe stores, hardware retailers, jewelry stores, model and hobby shops, laundry and drycleaning establishments, new soft-drink bottling plants, photo dealers, china and glassware stores (or outstanding examples of such departments in department stores), and, finally, feature articles on new and unusual uses of ceramic tile in home construction as well as in commercial and industrial buildings, restaurants, theatres, churches, hotels, and retail stores.

Queries on the above subjects (approximately 50 words in length, each on a separate slip) are invited. Payment for suitable articles will be up to \$50.00.

UTPS also has openings for staff correspondents in the following cities and invites applications: Alaska; Boston, Buffalo, Charlotte (N.C.), Charleston (S.C.), Chicago, Dallas, Ft. Worth, Hawaii, Houston, Knoxville, Nashville, Los Angeles, Louisville, Memphis, Omaha, Pittsburgh, Providence, Richmond, San Francisco, Toronto, Washington, D. C., and Wilmington. Address Leon D. Gruberg, Manager.

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CONTESTS and AWARDS

The Villager Magazine, 135 Midland Ave., Bronxville 8, N. Y. announces its 1960 literary contest. For the best short story under 2500 words the prize is \$60; for the best non-fiction under 2000 words, \$50; and for the best poem of 36 lines or less, \$25. Writers may enter several manuscripts in each class and as many as 5 poems. All work must be original and unpublished. The writer's name in a sealed envelope must accompany each manuscript. For complete rules write to Villager Contest Editor at the above address.

The Houghton-Mifflin-Esquire Fellowship, 2 Park St., Boston 7, Mass. offers \$7,500 for a fiction or non-fiction project. \$2000 is offered as an outright payment, \$3,000 as an advance against book royalties, and \$2,500 for the first serial rights from *Esquire* magazine. Deadline April 1, 1961. Entry blanks and details may be obtained by writing Houghton Mifflin Co., 2 Park St., Boston 7, Mass.

Dodd, Mead & Co., 432 Fourth Ave., New York 16, announces the Red Badge Prize Competition for the best mystery-suspense novel written by an American or Canadian college faculty member.

Of the \$3,000 prize, \$500 will be paid outright and \$2,500 as an advance on royalties. Closing date is Dec. 1. Write to the above for further details.

The Sidney Hillman Foundation, Inc., 15 Union Square, New York 3, will award prizes of \$500 each for outstanding contributions dealing with such themes as the protection of individual civil liberties, improved race relations, a strengthened labor movement, the advancement of social welfare and economic security, greater world understanding, and related problems. Contributions may be in the fields of daily or periodical journalism, fiction, non-fiction, radio and television, drama and motion pictures. All written contributions must have been published in 1960. Radio-television, drama and film contributions must have been produced under professional auspices in 1960. Deadline for submissions is not later than Feb. 3, 1961. For further rules and information write to the address above.

Simon and Schuster, 630 Fifth Ave., New York 20, has announced *The Inner Sanctum Mystery Contest*. A \$3,000 guaranteed advance will be awarded for the winning novel and a three-book contract offered to the author of the best mystery, detective or suspense novel submitted before Feb. 1, 1961. Cassell and Co., English publishers, will pay another \$1,000 for the prize winner. An advance of \$1,000 will also be given the winner as an advance on each of his next two books, upon their acceptance. For more information write to Clayton Rawson, Editor, *Inner Sanctum Mysteries* at the address above.

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Report to Authors

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- **Ruth Stout's** best-seller **How to Have a Green Thumb** nears its 8th trade edition. Discovered and published by Exposition Press in 1955. (Second book: **Company Coming**.)
- **Doubleday** published Exposition author Ruth Stout's third book, **A Woman's World**, in October.
- **Devin-Adair** will publish Ruth Stout's fourth book in January, 1961.
- **Walter Winchell** gives a paragraph plug to **In the Footsteps of Joan of Arc**, starting with "recommended for your night table."
- **TV Guide** features **Date With Del**, interview with Rita Dickens discussing her book **Marse Ned**.
- **Phoenix House** of London, England, published Exposition book **The Young Engineer** in September.
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TOO MANY COINCIDENCES by Paul Eiden

One day in the far future, perhaps, when we've begun to visit other planets and this world's nations have grown closer together, we'll have a single currency, and worldwide business dealings will become very simple. At the moment, however, they're complicated indeed—as the above picture, a montage of typical offers on various properties recently received from foreign publishers, will illustrate.

For example, just to test your knowledge, which will bring the author more money—the DM 450 from Germany or the ¥30,000 from Japan? (The German sale will—DM 450 is \$110.70 at this writing and ¥30,000 is \$83.33.) Does the Italian sum of Lire 396,000 yield 146 times as much money as the French NF 2,706.54? (No, only about 1/6th more: Lire 396,000 is \$634.15, and NF 2,706.54 is \$548.07.) And how much is that offer of £1500 in dollars? (You're 'way behind the times if you multiplied 1500 by \$5, because the English pound at this writing is worth only \$2.81.)

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Letters That Sell to Editors

By PETER J. HAMPTON, Ph.D.

The first thing that a good salesman does when he meets a potential customer is to elicit a "yes" response from him. This is so essential to successful selling that every professional salesman regards it as his ABC's. Many writers fail to recognize fully the importance of this "yes" response when they send in their manuscripts to different editors for possible publication. The letters they send often fail to carry the embrace that sells.

Editors are human like the rest of us. They have the same needs, the same hopes, the same aspirations. They, too, need to be loved and accepted. They, too, need friends. To tell your editor boldly that you love him is, of course, too simple an approach. To tell him, however, that you love what he loves is a different matter altogether. Most editors are dedicated people. They would not be editors if this were not so. They love their work and they identify completely with the magazine, journal or newspaper they edit.

Knowing this, the writer who wants to be heard must elicit an accepting, positive attitude from

his editor if he expects him to look at his writing wares with passionate interest and concentration. What you say in your letter must be sound. You should say what you actually believe and what is true. Editors are past masters at spotting a phoney. Insincerity will get you nowhere. But sincerity will clear the field for you. Your basic formula in approaching editors with your letters, then, is "Make a Friend and Win an Editor."

Here are some of the letters that have sold for me. Let me present these letters to you and then analyze some of them briefly in terms of the formula: Make a Friend and Win an Editor.

Letter #1: To Eugene Lyons, Senior Editor of the *Reader's Digest*.

"I have read many testimonials about why people like to read *Reader's Digest*. To me the *Digest* has always been an inspirational reinforcement for the work that I do as a counseling psychologist. In recent years, in particular, I have had more and more occasion to recommend the *Reader's Digest* to my clients. The other day when I sat down with a purchasing agent of a pretzel company in Canton, Ohio, and was about to recommend once more that he subscribe to the *Reader's Digest* as supplementary reading in relation to the counseling that we are doing with him, he said, 'How coincidental! My wife and I have just subscribed to the *Reader's Digest*!' 'The *Reader's Digest* certainly has become a household need. And that is as it should be. The *Reader's Digest* is the quickest way I know of feeling the pulse of America. It provides a true way of sharing with others the excitement of living.

"Over the years I have written many things and have published many things. One of my

Dr. Peter J. Hampton is Director of Psychological Services, Associate Professor of Psychology at the University of Akron and a consulting psychologist (clinical and industrial) in private practice. He has been awarded many research grants and prizes by the University of Manitoba, Western Reserve University and the Cleveland Foundation. Dr. Hampton is the co-author of several books and author of more than 100 papers on psychology published in professional journals and slick magazines and in book form, most recently, PSYCHOLOGY FOR LAW ENFORCEMENT OFFICERS (Charles C. Thomas, Publishers.) Dr. Hampton is engaged at present on a series of articles for AUTHOR AND JOURNALIST.

most treasured 'little pieces' is the enclosed article entitled, 'Seven Keys to Happiness.' I have handed this little article out in mimeographed form by the hundreds to my clients. They find it very helpful as an inspirational lift. If you can find room for these few paragraphs in the busy pages of the *Reader's Digest*, I will be glad to share them with your readers."

On the basis of this letter Mr. Lyons recommended and edited my article for use in the *Reader's Digest*. What does the letter actually say? It says that I love the *Reader's Digest*—which I fervently do. We have the *Reader's Digest* come to our house in English, Dutch, German and Finnish. Eugene Lyons also loves the *Reader's Digest*. He is a dedicated man. We have found a mutual bond—the *Reader's Digest*—a bond strong enough for Mr. Lyons to listen and respond to my letter.

We don't of course, suggest that this kind of reception to a letter written to your editor in and by itself sells your article. The article itself must do that. The letter opens the door. Such an open door is especially important to relatively unknown writers. Editors are very busy people. They mean well by new writers, but, as with all of us they can't always do as they would like to. Their attention and concentration are pulled in many different directions. It is difficult, therefore, for the novice writer to get an audience with an editor unless he has some attention getting device that can help him. Our formula, "Make a Friend and Win an Editor" can be such a device.

Letter #2: To Ethel Percy Andrus, Editor of *Modern Maturity*, Journal of the American Association of Retired Persons.

The plea to an editor need not be made on emotional levels only. It can also be made on rational basis. Our formula still applies. Get an editor to believe what you believe and you make a friend and win an editor. Our letter to Ethel Andrus illustrates the rational approach to editors. Here is the letter:

"In our counseling work with adults we find that one of the behaviors which seems to take longest to mature is emotional behavior. Some psychologists have estimated that it takes 30 years on an average before a person can say that he has an adequate integration of emotions. Certainly we all agree that our emotions are among the more difficult behaviors to deal with. Hence any additional information that we may glean in relation to how best to live with our emotions is always welcome.

"It is with this thought in mind that I am sending you the enclosed manuscript entitled, 'Searching for Emotional Maturity,' which you may find suitable for publication in *Modern Maturity*."

On the basis of this letter Ethel Percy Andrus accepted the article for publication in *Modern Maturity*.

The approach that we recommend to writers in connection with letters to editors that accompany manuscripts also works with query letters. The following letter serves to illustrate the approach we find successful with queries.

Letter #3: To George E. Swarbreck, Editor of the *Northwestern Miller*.

"We recently had the opportunity of making personal audits of the key personnel of a pretzel company in Ohio. The objective of this audit of personnel was to determine two things: (1) To what extent personnel at the Company is making adequate use of its capabilities and abilities. (2) To what extent remediation work and counseling of personal limitations may make the personnel more useful both to themselves and the Company.

"Following the personnel audits, individual remediation and counseling sessions were held with the personnel in which individual strengths and limitations of personnel were discussed and evaluated. Following this discussion personnel made arrangements for in-training during which weaknesses and limitations were removed.

"This program of testing and individual counseling has led to better communication between personnel and has alerted management to the promotional-ability of its key personnel. Following this program there will be, as the Company expands, up-grading both in terms of salary increases and promotion to more responsible positions.

"We are wondering whether the *Northwestern Miller* would be interested in publishing a brief article on the testing and counseling, and the resulting improvements in personnel relations and individual personnel benefits derived from this program. Will you kindly let us know whether we may send you an article on this subject?"

A careful examination of this letter points again to the same formula of "Make a Friend and Win an Editor." In this case we are using the formula in connection with eliciting an editor's interest in our way of handling a problem of human relations in industry. We knew before we approached Mr. Swarbreck that he was interested in human relations, in particular human relations in the milling and baking industry. He could not have remained a successful editor of a successful magazine otherwise. We also had the right to assume that Mr. Swarbreck was interested in the personnel problems of companies struggling for survival in an intensely competitive market. When we pointed out to Mr. Swarbreck that we, too, were interested in the personnel problems of the baking industry—so much so, in fact, that we had gone to some length to study them, and had come up with some interesting solutions, he was sold. We had once more made a friend and sold an editor. This is what Mr. Swarbreck wrote in response to our query letter:

"The story you tell me in your letter of November 16, sounds most interesting and I am sure it would be to the advantage of our readers to have access to the report you suggest.

"Please let me have the story at your convenience and I will consider it for publication, although I can tell you frankly at first sight there would appear to be no reason why it should not appear in our editorial columns.

"Thank you very much for thinking of us in this connection."

We wrote the article and entitled it, "Cure for Growing Pains." Mr. Swarbrick accepted the article for publication and printed it in the January 5, 1960 issue of the *Northwestern Miller*. Comments we have received from readers of the article since are delightful.

We would be amiss, of course to suggest that a good sales letter using our formula always sells. There are many reasons why an article or a story is rejected for publication and the reasons do not always suggest lack of meritorious effort on the part of the writer. There are times when our formula succeeds only half way. We make a friend but are unable to sell the editor. The editor may not be able to follow through because of circumstances over which he has no control. When this happens we are almost glad to receive a rejection because we know that our efforts have not failed for good. We have made a friend for the future and some day this friendship may still win the editor—when circumstances change. The following two letters illustrate this point:

Letter #4: To John J. Green, Managing Editor, *Your Life*.

"Much is being written today on adjustment and with good results. The person in need of some help in this struggle to adjust to the rapid changes all around him can scan the literature and usually find the necessary information that will help him get better insight into his difficulties and how to deal with them. Your magazines, *Your Life*, *Your Health* and *Woman's Life*, deserve special thanks for running the kind of articles that help us to understand ourselves, the people around us and the world. I have used *Your Life* as auxiliary reading for my students in a course entitled, "Dynamics of Personal Adjustment." They always profit from this reading.

"The enclosed article entitled, "In Search of Personal Adjustment" contains much of what we have found useful in helping our clients and students to a better adjustment. As a clinical psychologist, I have used the material discussed in the article repeatedly, both in our diagnostic and therapeutic work with persons who come to the University as students and enroll in our classes and persons who come to our Psychological Services Department for counseling help. I believe that your readers may find this material equally helpful. It is

to this end that I am submitting the accompanying article to you for possible publication in one of your magazines."

Mr. Green responded with the following nice rejection letter:

"Thank you for letting us read "In Search of Personal Adjustment" and for the kind words about *YOUR LIFE*. It is indeed gratifying to know that you have found it helpful as auxiliary reading in your classes.

"You have excellent material in this script and I am sorry that we cannot give it a home. The subject is one that we have dealt with many times through the years and on which we have other material awaiting publication, so that, in order to avoid throwing the inventory too far out of balance, we must return your article."

Letter #5: To Henry Ehrlich, Editorial Department, *McCalls*.

"We enjoyed tremendously the articles entitled, 'Eighty-four ways to Make Your Marriage More Exciting' which appeared in the October issue of *McCalls*. The idea of using brainstorming to discover ideas which will work in making marriage more exciting was tried out by us at the University of Akron a year ago in the course entitled, "Making the Most of your Marriage." While we used Landis' book by the same title as a text, we tried to have the members of our class go into brainstorming to determine what their contributions would be to making the most of marriage. While the class consisted mostly of mothers, there were enough fathers to make the sampling a heterosexual one. The ideas that came out of our brainstorming sessions were later written up in an essay entitled, "Working for Marital Happiness." This essay was mimeographed and has been used by us recently in our pre-marital and marital counseling as part of our bibliotherapy or materials for directive reading. I am enclosing a copy of this essay in the hope that you may find a place for it in *McCalls*—possibly as a follow-up to John and June Robbins' article."

Mr. Ehrlich's nice rejection letter read as follows:

"Thank you very much for your nice letter telling us how much you enjoyed our brainstorming piece on marriage.

"We are very much interested in your study on marital happiness but felt that it was not quite suited for presentation as a *McCall's* article since so many of the observations were familiar already to our readers (if they have been reading what we print).

"Many thanks for letting us see this piece. I regret that we must turn it down."

We believe that we have given enough evidence to prove our point, namely, that it pays to write nice letters to editors—letters introducing your articles, your stories and your ideas. Make friends and influence people! This slogan works as well with editors as it does with you and me.

May I Help You Write a Poem?

By GERALDINE ROSS

From the moment he breaks his shell, a fledgling lark hears and absorbs the music that surround him. Yet, were one lark to achieve survival in complete isolation, he would, nonetheless, spill across a summer dawn the song he was born to sing.

This may be true also of some poets, but even for those who, with little help, fulfill their destiny, the task never is easy. Compared to the lark, the poet is a complex and harried creature. Other than the business of sustaining life, song is the lark's sole occupation, and it does not matter that his melody is essentially the same as that sung by the first lark in existence. The poet, on the other hand, must select words from all of those in the dictionary with which to create the *illusion* of music. And his songs must reflect back to his hearers what the poet sees mirrored in their hearts and in his own.

It is understood that any person undertaking a new profession, business, or job needs instruction and help. Poetry is all three. The poet must be master of his craft. He must market his poems, which makes him a businessman. And anyone who has spent hours sweating out the right word, phrase, or metaphor can assure you that these are hours of plain hard work. So rest for a little, fellow poets, while I cull from my own wearisome trials and painful errors such advice as I hope may help you.

Naturally, anyone who aspires to poetry does not need to be told to read books that deal with the techniques of poetry. Compare yourself to a hitchhiker on a difficult road to a far but irresistible goal, and take any lift you can get. If you are a "fledgling" poet, you will do well always to keep an instruction book handy. Then, when you are inspired to write, play around with variations in rhyme, in meter, and in length of lines, originating your own distinctive patterns. This will help you to achieve delicacy of expression, and a feeling for word rightness. And it may result in a number of poems fine enough to

keep. Many poets have achieved one-of-a-kind forms which not only are good poetry but which are doubly commendable because they are unique.

Returning to the thought, "poems fine enough to keep", no poet worthy of the name ever kept all of his poems. Sometimes an idea fairly sings itself into a fine piece of work. Other ideas, after much travail, finally glow from the paper on which they were completed. But some . . . no matter how wonderful their beginnings . . . fizzle into dullness. Toss these out. Even if a few of the lines are so good you can hardly bear to part with them, make the supreme sacrifice. Consign them to the uncritical wastebasket. Robert Frost was asked, during a TV program which I had the pleasure of seeing and hearing, if he ever wrote poetry "for practice." He replied that he never had started a poem he did not feel would be good.

Make a thorough study of many different poets, including those who are very new. Some of these could well be the immortals of tomorrow. Note that each has pet words, similarities in metaphor and imagery, and favorite themes. You, too, will develop a highly individual style and that not only is good; it is vital. Do not worry that this critical observation will make you imitative. Unless you choose one poet as your "master", it will not.

In your search for different, charming ideas, try taking personages from the Bible or figures from mythology and making them "come alive" in some warmly human happening that has its counterpart in our day-by-day routine. Incorporate some incident from a fairy tale, from history, or even from Mother Goose into a poem, using a tie-in with an experience life could bring to anyone in the next moment.

Train yourself to be selective, then still more selective. One aspect of a season, one compelling example of what an emotion does to a person who is in its thrall; these are the seeds from which perfect poetry flowers. A few lines about a child flying a kite, a woman wearing a gayly flowered hat, or a man spading a garden may breathe the very essence of spring, though the word "spring" never is mentioned. To sing your fearlessness of death, make a poem of a definite reason for this courage: "I do not dread the sunset sky / That even now is tinged with red / How could I ever fear to die / Since you are dead?"

What I am now about to say often has been

Geraldine Ross needs no introduction. Her consistently helpful and inspiring articles are eagerly studied by AUTHOR & JOURNALIST'S readers. Miss Ross continues to publish widely in such periodicals as McCALL'S and SATURDAY EVENING POST, and is director of her own Poetry Workshop in Chicago.

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said before, but it cannot be too urgently emphasized (not until it produces results, that is); use concrete rather than abstract words. Concrete words give warmth, the breath of life, to literature. Appeal to all of the senses, including taste and smell. Do not say *food* if you mean *fruit*. Pears, grapes, peaches, have an even more luscious sound. If your poem contains a reference to preying animals, make the animals close and ominous, as "wolves hungering down hills as lean as they."

Be careful of repetition. Used correctly, repetition can enhance a poem, as in Tennyson's *Bells* or Poe's *Annabel Lee* where much use of *l's* produces lovely alliteration. Conversely, words beginning with *s*, used consecutively, produce a harsh, sibilant sound that, read aloud, sounds like hissing. Any repetition, used carelessly, can make the poet seem lazy or inexperienced. Unfortunately, there are no set rules to follow in this as in many other facets of poetry. As a good, old-fashioned cook once explained her consistently delectable pie crust, you must "get the feel of it."

Good grammar is important in poetry as it should be in any kind of writing. In poetry, watchfulness is doubly necessary because when one is lulled by the beauty or emotional quality of a theme, errors are much more difficult to detect.

Occasionally a poem becomes popular even though it contains at least one flagrant grammatical error. Phoebe Cary (1824-1871), author of the famous *Nearer Home*, got by with this mistake: "Where the many mansions *be*". I doubt that this would be condoned even as "poetic license" today. Note her life dates.

Restrict your use of the exclamation point which, used too freely, is the mark of an amateur. Be wary of the dash; usually a semi-colon is better because it is more restrained. Good poetry seldom pulls out all the stops. Be sure of your commas, remembering the comma's uses, also that a comma or the lack of one can completely change your meaning. Here is one example of how using or not using a comma can affect a line of poetry: Not "Seeing me dance with a dream in my eyes" (ridiculous!), but "Seeing me dance, with a dream in my eyes."

The is a word to use sparingly. In the first place, it is a drab, hard-working word. Rather than "*the trees*", consider "stout oaks", "proud elms" or whatever presents a vivid, immediate picture. Sometimes the specific *the* is too limiting, and the more general *a* is indicated. When you are describing a particular scene, bear in mind that yours is representative of other similar scenes, the ones your readers will have observed and which they will see in retrospect as they read. Therefore, not: "Against the somber winter scene / *The* pines were common folk," but: "Against a somber winter scene / *Tall* pines were common folk." (Note: These are intended as illustrative, not as inspired lines!)

Sometimes a word, the connotation of which

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may be misinterpreted, must be changed. In a poem called *Day and a Child*, this line occurred: "Wind is a whistle, sweet and *wild*." Later, common sense reasoned that, if the wind were *wild*, no small child would be permitted out-of-doors. So *mild* replaced the offending *wild*. (*Hope* is still held for a more inspired description of that wind!) *Sweet*, of course, has long been overworked, but like some of its tired relatives, it occasionally must be used. To a youngster, the call of a summer wind would certainly be *sweet*.

Try to avoid contractions. Poetry almost always is formal writing. This is not too difficult. "They'll cheer cold nights while I remember you" was changed, without much effort, to "They will bring cheer while I remember you."

Singular subjects relating, incorrectly, to plural pronouns, and disagreeing nouns and verbs are common booby traps that spoil poems for many sensitive readers. Keep a vigilant watch for such errors. One tricky situation presents itself when a pronoun in one of the first few lines relates to a noun in the title. In a poem, *Taps on Memorial Day*, the first line read: "Why should *they* not hold poignant loveliness." Since *Taps* is the name of a tune, it is a singular noun and could not, correctly, relate to the plural pronoun, *they*. Does this seem unimportant? Believe me, it is not, not to editors or to their more discerning readers. The line was revised to read: "Why should *this* not hold poignant loveliness." (Aside: Besides a book or two on the technique of poetry, it would be well to keep a good dictionary, a Roget's Thesaurus, and a handbook on grammar handy.)

Often simply transposing a couple of words will make a vastly improving difference in what a line says. For example, "Men who are *sane now* are resting themselves" *said* (though this was not meant) that men who are *sane at this time* are resting themselves. Here is how the sleight-of-hand of transposing rescued this line from the ridiculous to the more acceptable: "Men who are *sane are now* resting themselves."

Avoid (as the plague) redundancy, as in this excerpt from a line: "And he *comes trudging*", as bad, since *trudging* and *comes* both are verb forms, as "he *soars flying*" would be. This was changed to "As he dreams homeward".

Be sure that, in some of the more tricky words, (ex'quis·ite; hos'pit·a·ble), you *know* which syllable should be accented, thus assuring the stress you intended.

When you incorporate a fact, even indirectly, as part of a poem, be sure you know whereof you speak. In a poem, *Spring Night*, I wrote that various flowers called to me. Apple blossoms and lilacs were the two first mentioned. Next on the list, "A rose, in savage beauty, burned." Much later, I realized that this simply would not do. Why not? Because, by the time roses reach the "savage beauty" stage (or call it what you will!), apple blossoms have given way to tiny green apples, and lilacs purple only in our memories and dreams. The only way I could possibly keep the

rose was to make it "early and wild and small". Mostly early!

Watch even more carefully for less easily detected strays from plausibility. In a fall poem about children and leaves, these words were put into the mouth of "a neighbor lad, just four years old", "Jeepers! Pirate gold! And INGOTS too!" A precocious four-year-old might talk that way, but in the interest of believability, this lad aged rapidly from four to eight years of age.

Be true to the spirit of your poem. Suppose you are writing about a Christmas tree, stressing its inspirational influence on its viewers; if the sacred spirit of Christmas pervades your poem, avoid such adjectives as *pagan* or *exotic* in describing the tree. They are alien to the mood you have created and which should be sustained. In the same vein, do not introduce a slang word or phrase into a poem of an otherwise lofty tone. Anything that disturbs the mood of the poem and that, consequently, jars the reader, should be scrupulously avoided.

Unless your poem is to be entirely in the vernacular of a bygone day, do not use language that obviously is dated. (Presently little-used words with timeless charm are a different matter just as, in dress, a sailor hat always is good!) Do not use old-fashioned words such as *wilt* (for *will*) or *writ* (for *written*), obsolete "poetic" contractions such as *ne'er*, *e'er*, and *o'er*, word combinations such as *'tis*, or abbreviations such as *'neath* or *'twixt*. Do not capitalize (in the body of lines) emotions, virtues, etc. (love, hate, pity, patience), seasons, and this includes other periods of time, (day, hour), or such words as *wraith* and *road*. Flowery or sugary language has little, if any, place in modern poetry. The same is true of obvious sermonizing, once accepted and even favored. Sentiment is poetry, but maudlin sentiment is taboo.

No true poet ever takes the easy way, that of carelessly employing much-used rhyme words. However, too much emphasis can be placed on the search for the "unusual". Remember, simplicity and genius almost always are synonymous. A poem, if the poet gives to the task of writing every line of it the loving care, the painstaking effort any poem worth writing deserves, will decide for itself the rhyme words, if any, that it requires.

Some of the finest poems I have read have used simple rhyming words. Read *The Ram* by Robert P. Tristram Coffin (a superb poet). In this unusual poem, the rhymes (every other line), are: *scorn, born; young, swung; hearts, darts; glows, rose; death, breath*. Yet, unless you were deliberately watching for such things, you would not even notice, in the beauty of the poem, that these "same old rhymes" were used.

Consider one of the loveliest sonnets ever written, *Tears*, by Lizette Woodworth Reese. Line by line, here is the rhyme pattern of *Tears*: *years, sun, done, ears, fears, beat, street, tears, (yester-)night, sheep, had, (a)right, weep, lad*.

The fresh approach, the use of vivid imagery, of compelling metaphor; these are musts in the poetry of today. But always keep one finger on the public pulse lest you become too clever. A poem has no excuse for being unless it does one of these things: (a) strikes an answering chord in the human heart, (b) embodies a differently presented truth or philosophical observation in metrical form, (c) demonstrates mastery of the poetic craft through the presentation of a beautiful, dramatic, tragic, amusing, bitter, or whimsical idea.

Is suffering a source of inspiration? Not immediately. Sorrow over death shrouds the heart and grays the mind, seriously hampering mental processes. Grief over ended love is composed, generally, of too many kinds of fierce, almost unbearable hurts to permit coherent, much less creative thought. So with the countless other "slings and arrows of outrageous fortune". The badly wounded spirit which is an integral part of the mind, like the badly wounded body, cannot function efficiently. Later, sometimes just a little later, poetry comes. Suffering is a great friend of poetry, if not of the poet.

Does a poem ever "write itself"? No. but poems occasionally flow freely from a source of intense inspiration. And poets have been known to dream on the edge of waking, with the resultant poems seeming to have been written by "a light not of this world". If ever you awaken in the middle of the night, gloriously inspired, get up and write. Never mind your possible regret for sleep you will surely lose. You could regret many times in your life that you did not get up. Sad experience has proven that lines, however painstakingly memorized at such moments, are lost in the light of day.

When you have completed a poem to what you are sure is perfection, set it aside for a time. Let it rest for at least a month. Do not so much as glance at it (hard though that may be!) during that interval. Then read it as though it were written by someone else. Read it *aloud*. If even one word of the poem jars you, work until you find one that makes you happy. If no amount of searching and brain cudgelling produces the right word which means the *perfect* word, use a different approach, that is try revising the phrase or the line that contains the offending word. You may have to rewrite one or two lines, or you may even wind up with a poem that is but faintly recognizable as the one you once considered flawless. Only you can decide whether or not a poem is worth all that time and effort.

Anyway, go forth and sing. Sing as does your brother, the lark, because of a need to do so, and because the world (even though it often is cruel to its singers), needs song. Translate each of the weathers of your life, its bitter cold, its rude winds, its storms, as well as its starlit nights, its dreamy mists, and its balmy or glittering days into the special beauty, the song that is yours alone.

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The Truth About LITERARY AGENTS

By DONALD MACCAMPBELL

There are about a hundred literary agents in New York City. Their qualifications range from editorial apprenticeships in publishing houses to little more than a clubby familiarity with magazines, books and authors. Some of them work in small sub-let cubicles aided by an answering service that picks up the message on the third ring. Some of them (especially the ladies) prefer to work at home. A sizeable number are solo operators who employ smart Girl Fridays with men's minds to screen the incoming manuscripts, write preliminary reports, handle the telephone and make appointments. Then there are the "department store" agencies with individual specialists in each field.

Physical size has little bearing upon the structure or durability of an agency. The late George T. Bye was always a one man operator who functioned with a male assistant and a secretary; yet he probably made more money than any of his competitors. On the other hand some of the departmentalized businesses have collapsed from sheer weight of overhead. It is a truism in the trade that an author has the choice between being a large fish in a small pond or vice versa. Since all agents sell to the same outlets, charge the same commissions, perform the same service, the choice between large or small is one which in the last analysis is determined by the individual temperament of the author. As one wag has put it, "it all adds up to ten per cent."

What are the ingredients that makes for a successful literary agent? He must be thoroughly familiar with the market and the going rates for material. He must exercise flawless judgment in the selection of publisher or publishers for a particular work and where subsidiary rights are salable he must know how to dispose of them in proper sequence and not, for example, destroy the chance of a motion picture sale by peddling the television rights prematurely. He must, better than the smartest of his writers, know the dollar

and cents potential of each right to be sold at home and abroad. He must engage dependable co-agents abroad and on the West Coast to assist with the out-of-town sales. He must be able to appraise the work of new writers, judge this one to be ready, that one to be a year or two away. He must be able to cope with enlarged egos, bear up under disloyalty, brush off what has been called an artist's prerogative: ingratitude. Last but not least, he must be honest in his bookkeeping and incapable of misappropriating business revenue to cover personal indebtedness. Lacking any one of these ingredients he is unlikely to succeed—for publishing is done, as it were, in a gold fish bowl and the agent (who is responsible for ninety per cent of the manuscript placements) does not escape scrutiny.

A smart literary agent, you may rest assured, is always interested in new writers—don't let anybody tell you otherwise. He knows full well that his established name clients can: die, write out, defect, or change through some quirk of personality to a different type of writing for which they have no ability. To maintain his "list" he counts on help from his clientele and also from the editors and publishers with whom he does volume business. Or he will set forth upon literary safaris, visit newspaper offices, bookstores, libraries in distant parts of the country. Finally, he can count on the transom jobs that just drop into his hands unexpectedly and of which perhaps ten per cent may be acceptable. (The author of *Peyton Place*, according to reports, chose her literary agent because she happened to like the sound of his name!)

The majority of writers never meet face to face with an editor so that the literary agent who takes to the road periodically, combines his scouting activities with visits to the home towns of his clients, performs a service that is beneficial to all concerned. Except for the forays by publishers' road men, who often double as publishers' scouts, many vast areas of the United States are overlooked by the editorial brains of what is affectionally known as "the trade." An agent who "explores" the Northwest, the Middlewest, rural New England, or that part of the Southeast which is not traversed en route to the Florida playgrounds, can stumble upon large communities which have never seen the like of him before. It is a fact that too few literary agents leave their comfortable offices in Manhattan except possibly for a trip to Boston or Philadelphia or Los Angeles for the purpose of consummating a deal.

Donald MacCampbell, has been a literary agent for the past 20 years. Prior to that he was editor of *THE WRITER* and on the editorial staff of the *Atlantic Monthly Press*. For two years he gave courses at the Writing Center of NYU. Mr. MacCampbell's books are *SELLING WHAT YOU WRITE* (Crowell), *WRITING AS A HOBBY* (Harper & Bros.), *READING FOR ENJOYMENT* (Harper & Bros. and Permabooks), and *MARKETING YOUR LITERARY MATERIAL* (McBride). His agency specializes in book-length fiction.

Just as writers may sell for years without getting to meet the editors who buy their wares, so may literary agents fail to meet the actual publishers they do business with year after year. It is the agent and the editor, actually, who together produce the combustion which makes the wheels of publishing turn and upon their relations with each other both author and publisher depend. They are in daily contact, on the telephone, at lunch, over drinks after work. The agent fronts for the talent; the editor fronts for the man with the money to promote it.

Do agents play favorites in doling out their clients' properties to editorial offices? The answer is emphatically *no*. If several publishing houses of equal rank, however, pay the same advances, spend approximately the same amounts on promotion, offer identical terms on subsidiary rights, then logically the agent is going to give first refusal to the editor he most admires. Such a neat balance of nature is actually very rare so that in practice a literary agent rarely has the opportunity to be swayed by editorial charm. Agents do business with editors they may despise, and vice versa for the agent is not selling his own property and the editor is not buying it with his own money!

A good agent is a canny manipulator and as such it is difficult for him to be a loveable character; at best he can hope to be tolerated and understood. If he hands a fat assignment to one client there are certain to be others who will resent its not having been given to them. Of the thirty or so publishers capable of promoting a best-seller he can offer his hot property to only one, leaving others to feel jilted. Only the lone wolf instinct of the literary middleman (less than one third of all agents belong to the Society of Author's Representatives) prevents him from controlling for good or for bad the destinies of American publishers since almost all salable literary material moves through his hands.

If most writers are loyal to the agents who have discovered and developed them, most agents in turn are inclined to string along with the publishers who have built the reputations of their clients. But there are, admittedly, writers who keep moving from house to house. "Jumpers," they are called, and they are capable of stretching an author-publisher relationship to the snapping point. They are the victims of enlarged egos beyond which their thoughts do not penetrate. An agent may suddenly find himself on bad terms with a publisher whom he has dealt with pleasantly for years and only because in the background some hard-headed client has laid it on the line:

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"Get me a new publisher who advertises my books or I'll get another agent."

As recently as twenty-five years ago a number of staid publishing houses fought off the literary middle-man the way evangelists fight off the devil. Today, however, even the Old Guard publishers are resigned to dealing with him, usually through their senior editors who are well trained in the art of horse-trading.

Horse-trading is most patent in the negotiations surrounding a book contract and may go on for many days. To get the advance he has asked for, the agent may be requested to give up a percentage, let us say, of the motion picture rights. The agent may decide that since the book deals with an unpopular subject—miscegenation perhaps, or kidnapping—he is safe in yielding, but he will still try to have part or all of the publisher's movie earnings assigned to the advertising budget in the case of a pre-publication sale.

Again the publisher may plead for a smaller advance on the basis of poor sales on a preceding book. In such instance, the agent may try to whittle down or eliminate some of the subsidiary rights participation; or he may insist that a specified advertising figure be written into the contract. (Publishers like their advertising commitments to remain as verbal as possible so that, should the new book fizzle, they can advance the old argument against throwing good money after bad.)

The struggle over subsidiary rights has assumed new importance in recent years since the profit on hard cover editions alone is now negligible. Manufacturing costs melt down most of the fat from the bookstore sales and no less a firm than Harper & Brothers made it known in *Publishers' Weekly* a while back that it could not prosper without subsidiary revenue. Thus, while the huskier print orders and a better sliding scale of agent fights for higher advances, more advertising, royalties (the range is from ten to fifteen percent of retail) the publisher fights for a bigger slice of those subsidiary rights which are subject to negotiation: namely, foreign, motion picture, dramatic and television.

Cheap edition rights merit careful consideration when selecting a publisher. One hundred thousand dollars is no longer a prohibitive price to pay for paperback rights to a best-selling novel and this price will be topped from time to time in the years ahead. Publishers control the disposition of these rights and help themselves to a tidy fifty per cent. A good agent must know which firms in the hard cover field are allied to particular reprinters. Thus an agent's choice between Publisher A and Publisher B may be influenced by his opinion of Reprinter C who is allied with A, and Reprinter D who is allied with B. Many a writer—and agent—has discovered too late that Reprinter D would have paid several thousand dollars more for the cheap edition rights to a book which Publisher A dealt to Reprinter C.

So what, truthfully, is a literary agent, you may ask.

Editors regard him as the one who, next to the publisher himself, makes the most money from their own hard labors. They see him as a frustrated editor if he is the editorial type of agent, or as a cold-blooded business man if he is the type who simply wraps them up and sends them out after the manner of a messenger service. (There are agents like that!) They see him, too, as the logical one to pick up the luncheon check by virtue of the economic disparity between those who read and those who sell for a living. They complain about his shorter hours—which actually are no shorter than his own. They suspect his motives if he goes off on a literary safari anywhere near the East or West coasts of Florida.

Writers, for their part, regard the agent as an unmistakable parasite, but one with whom they must sooner or later come to grips. (Some of the minority of writers who do their own marketing have a tendency to turn to agents for help when things go sour.) They do not take readily to his criticism since he is not actually the party who buys; but let him shop around a script that gets manhandled by the editors and invariably his bad judgment is to blame.

What, finally, does the agent think of himself? Since no two writers even on his own list will view him exactly alike, it is difficult for him to say. What is any man but a miscellany of other people's impressions? So then he is much too critical. He doesn't really read what he sells. He is too aggressive. He is inclined to drag his heels. He should be in London. He should be in Hollywood. He should be in

Only one thing about himself does he know for a fact: he is a man who dances on a tightrope and thoroughly enjoys the dance though knowing all the while there are others who can dance just as well should he slip and fall.



WRITING NEWSPAPER FEATURES

By HELEN LANGWORTHY

Those who begin writing feature articles for the newspapers would assuredly have a background of some writing experience—for to try to pick up basic writing know-how while submitting to rushed newspaper editors just wouldn't work!

When you attempt your first feature article, forget that oldie about the classic news story containing the whole 'meat' of an account in the first paragraph with succeeding paragraphs merely elaborating, the whole dwindling away at the end to minor details.

Feature articles, you'll find, must have many elements of fiction in them with a definite beginning, middle and end. The beginning paragraph furnishes some of the 'who, when, where, why and what'—or as many facets of those questions as can still be handled with a sparkle.

Attention getting is the thing. The most successful articles include in the first few sentences a hint of the features to be covered as the whole idea is spread before the reader. The middle tells the story proper and is comparatively easy to put together.

The ending? Um, next to the beginning—that's the hardest part to do! Let me quote from a news sheet our newspaper puts out to advise and keep it's correspondents informed of policy. Our editor writes: "Many good features carry a kicker at the end, a twist that points up what's already been said or takes a new turn away from the obvious conclusion. But that's another tricky tech-

Helen Langworthy is a self-taught writer and her fields include newspaper features, short stories and articles. Fiction sales are nudging the 50 mark and sales of articles go far into the hundreds. "Checks have ranged from the disgustingly small to those much-cherished 'three figure' sort." Recent sales besides newspaper articles include fiction to CHRISTIAN HOME, STRAIGHT and Canada's ADVENTURER. PRAIRIE FARMER purchased two photos recently and TWELVE/FIFTEEN, an article. Mrs. Langworthy lives with her husband and two grown daughters in Traverse City, Michigan.

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nique; unless you know you can get away with it or the ending just feels right for that particular story, stay away from the kicker. It's dangerous."

Perhaps there are hundreds of persons saying they know the rudimentary rules of feature writing; but where, oh, where, can they find subjects for pieces? Most are written about people and in order to become aware of these unusual persons you will need to be everlastingly alert. Listen to conversations, listen and read club reports, go to art and talent shows in a receptive frame of mind. Perhaps you will see someone there who impresses you. You will want to file their specialty in your mental niche, a niche that supplies more ideas than a host of well intentioned non-writing friends.

Acquaintances who really understand what constitutes features will nudge you with ideas. Non-writing friends, on the other hand, often excitedly call to remark about an oddity of luke warm interest.

Again quoting from 'my' editor, he remarked that beyond hobbies, collections, jobs, experiences, talents and accomplishments—other common subjects include landmarks, historic places or incidents and offshots or sidebars, of news stories. That is, developments or twists unplayed in the straight news story. "These are 'crutches'," he advised, "for a stalled imagination. Good features are every place—if the reporter is willing to dig a bit."

The writer who scores the most checks is the one who 'gets there firstest.' Speaking as one who has occasionally seen an item in print written by someone else—just as my mind was busy with a decision to do the piece—it's galling.

To be productive in newspaper writing, you will need to keep files. In my own there are file folders about people of our town, of our region, our schools, library, development of the hospitals, the towns leading industries, craft clubs and Scouts. So many times a not-too-important incident about someone or some event, with the background of what went before, develops into a meaningful and full fledged feature.

Trusting to your memory to recall whether it was January or July that the new high school was planned and whether one million or two million was scheduled for the job just won't do.

Editors hammer repeatedly to be accurate about facts. I would add, to have names spelled correctly, too. Those with unusual names or spelling different than the common are prone to find it unforgivable to find their names altered one letter. In cases where the name is spelled unlike the common way, it's best to include a note to the editor to that effect. Otherwise he may change it, thinking you're the one who's tangled up!

There are certain taboos to which the majority of editors will hold you. They won't print an article on a hobby that's actually a business. 'Commercial,' they will say of many ideas you will think worth while. On the other hand I've had dozens of articles used where the line between

commercialism and hobby is very thin. When in doubt—query your editor! Most editors have a jaundiced eye about television and radio. How many times I've run into that one . . . On the other hand, if your radio announcer does something remarkable, your feature can give the most meagre mention of his regular work.

Everyone doing articles occasionally runs into some line or craft with which he is completely unfamiliar. What to do? Talk with the person and attempt to get the 'drift' of the unknown as you go? No! Go prepared with as much knowledge as you can gain through research or talking with others familiar with the exceptional field. We'll grant you there's no need to read whole books for background, but you will need a smattering acquaintance.

For the sake of your own reputation and that of the newspaper's—you MUST be accurate about the facts. The article-subject would much prefer the few moments spent checking the article with you, to the humiliation of presenting him in print in error.

Most newspaper features require accompanying pictures. In the beginning I worked with professional photographers. They had full-time jobs, taking the pictures in their little free time, so the arrangement, understandably, was difficult.

Wanting very much to obtain the pictures quicker and with a few urgings from 'my' editor—I tremulously started taking the pictures myself. Actually, I wasn't a newcomer to photography but I did worry in the beginning that my low priced camera wouldn't do work anything like the complex press cameras.

Now—a hundred pictures later—I wonder why I didn't begin earlier. Again there's need for that word 'accurate.' Identify all pictures with your article and with each person clearly noted, left to right. Again, be correct in name spelling. If your hobbyist is doing some phase of his craft not easily understood—explain it in a note to the editor.

Your subject must be presented in a favorable light. That's taken for granted. If for instance, though, your subject paints signs and is ready for picture taking wearing an immaculate white shirt, tie and suit coat—you have a right to protest. Just removing his jacket and rolling up his sleeves made a situation of similar sort that I covered believable.

And then there are men's bald heads, eye glasses and such to be watchful for as you aim your flash. And even the 'pleasingly plump' women expect you'll photograph them thin-like!

Beyond the checks that appear regularly in the mail box, there is another satisfaction in the matter of meeting so many 'nice people!' Talking with artists, amateur magicians, wood workers, authors, hand weavers, potters, doll makers and even covering the town's ancient old 'Opera House' will give a sampling of some possible work—I know for I've done them.

What About the COUNTRY CORRESPONDENT?

By ETHELYN WELLER

A visit to the editorial rooms of any big daily newspaper reveals that there are usually reporters who specialize in sports writing, police and court cases, society items, farm news and other leading sections of the paper. These men and women may have had experience in various fields of reporting but currently they keep pretty close to their specialized territories.

These are the city reporters. But what of the "correspondents" who gather the thousands of suburban and rural items?

I have been a country correspondent for a big metropolitan daily for several years. Outside of an occasional magazine feature, all my work has been the reporting of events of all kinds from my own wide district. And when I say events of *all* kinds, I mean just that.

When there is some worthwhile sports event in our town I am usually asked to cover it. Police or court cases? I have covered huge fires, suicides, murders, drownings, kidnappings, traffic violations and several bad accidents that resulted in deaths. Every engagement or wedding comes to me for a story and photograph for the paper. I have driven miles around to the farms, discussing various farm problems with these people.

Training? Many country correspondents are teachers, librarians or just good citizens with a nose for news and a typewriter. Some may have had some experience on a school newspaper or year book, or even have worked for a newspaper or magazine, but most must learn as they go with only bits of advice from editors. One thing is sure, if a mistake is made, you hear about that! And so you learn.

You learn to gather facts, carefully and explicitly, to write them in a brief, concise form but with every bit of important information in them. A personal touch, pictures and names, makes up much of the news.

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Reporters are sometimes accused of being cold or too casual because of this attitude, but never, *never* believe that the men and women who write the world's news are without warm hearts. They do not wear them on their sleeves but when something requires "heart" these people have it in generous measure and use it well.

City reporters are apt to forget that their rural counterparts have much of the same experiences in their work as they have. Many a city reporter who devotes his working hours to sports writing, society coverage, police work or in other of the more specialized fields would throw up his hands in despair if in the course of the day he was required to write about a fashionable wedding, dash several miles out of town to cover a bad traffic accident, go to court in the evening for a local police case and get called out of bed in the middle of the night for a bad fire or another accident. This is quite possible for a suburban reporter. I have had days like this.

The correspondent is at the heart of all his area's activities. He knows its church and school officials, its village and town boards, the village fire department and police, the State Police. He keeps in touch with local fraternities and clubs. He finds himself just a little bit of a celebrity. He is asked occasionally to give talks, to be publicity chairman for various organizations. He is invited to dinners so that he can listen and write for his paper. But it won't make his head any larger, or it shouldn't. I don't know of any process guaranteed to shrink a swelled head any better than to work hard on a story, have it printed with a by-line in a prominent place in the paper, and then have someone the next day ask if you had seen the story. He never saw the by-line or associated the story in any way with you.

There is just one catch—the small pay. An experienced suburban reporter is pretty valuable to his paper. He is available for all kinds of news practically all the time. His written stories are as good as those of other reporters. But this experience and the hours of work done are not paid for in any way that is comparable with the same type of work or hours put in by the regular reporters.

This is not meant to sound bitter nor discontented. I love my work as a country reporter and hope that it may continue for a long time. I'm spoiled. I would miss being so much a center of all that goes on in my home town. I like to see my stories in print, especially with by-lines. I don't live on the pay but it is a welcome addition to what I make with an occasional magazine article and being a school librarian.

It's a nice life.

Marketing Greeting Card Verse and Ideas

The greeting card markets in the following list express willingness to consider freelance material. Most other firms will examine manuscripts in the hope of finding something exceptional, but do not encourage submissions.

As with every other market, the writer should analyze the type of material a given publisher uses. Practically all firms put their imprint on their cards, which may be examined at any greeting card counter.

It is desirable to submit eight to ten verses at the same time, but each should be on a separate sheet. Most writers put their copy on 3x5 slips, which will go into a standard No. 6¼ or No. 6¾ envelope. The most professional method is to use a No. 6¾ envelope and enclose a No. 6¼ envelope—stamped and addressed, of course—for return.

American Greetings Corporation, 1300 W. 78th St., Cleveland 2, Ohio. Buys conventional and humorous ideas for all occasions. Top rates upon acceptance. Irv. Lieberman, Editor.

Barker Greeting Card Co., Barker Bldg., 14th & Clay Sts., Cincinnati, Ohio. Sophisticated, humorous, holiday, everyday adult verse and juvenile verse, preferably 4 lines or less. Rate of payment depends on merit. Pays up to \$100 for ideas. (Unusual, different, clever, novelty ideas wanted only.) No sentimental verses wanted. Josephine Skilken, Editor.

Buzza-Cardozo, 8650 Beverly Blvd., Los Angeles 54, Calif. Humorous and sentimental verse 4-8 lines. Helen Farries. 50c a line. Ideas for contemporary cards considered on value of idea, rather than number of words or lines. Buying Easter verses in Oct. and Nov.; Mother's and Father's Day in Nov. and Dec. Acc.

Card Masters, Inc., 3202 Queens Blvd., Long Island City 1, N. Y. Humorous and clever verses and gags. D. S. Korn. \$10 a gag, verse \$1 a line.

Fravessi-Lamont, Inc., 11 Edison Pl., Springfield, N. J. A very limited market for short verse, chiefly humorous. Payment at various rates.

Gatto Engraving Company, Inc., 52 Duane St., New York 7. Verse for all occasions. S. Yuster, Editor, 75c a line. Acc.

Gibson Greeting Cards, Inc., Cincinnati 37, Ohio. Largely staff-written. Restricted market. Professionals with outstanding material always considered. Helen Steiner Rice, Editor. Rates flexible.

Gospel Trumpet Co., Anderson, Ind. Verse 4-6 lines. A few religious prose sentiments. All material is religious or semireligious, but not sentimental, preachy, or doctrinal. Prefers to have a suggested Scripture text, with reference, accompany each sentiment. No payment is made for Scripture. Buys at specific times: Easter and everyday Jan. 1, Christmas around April 1. Does not wish submissions before Jan. 1 or after April 1. Heavily stocked with Easter and sympathy material. 50c a line. Send material to attention of Dorothy Smith, Verse Editor.

Hi Brow Studio Cards, 1300 West 78th St., Cleveland 2, Ohio. Buys Studio ideas for all occasions, minimum of \$25 per idea upon acceptance. George Burditt, Director.

Novo Card Publishers, Inc., 3855 Lincoln Ave., Chicago 13. Market for clever, novel, comic-type greeting cards. Currently buying Christmas, everyday, and Valentines. "We accept only ideas that have a surprise ending, a clever play on words, or a comic gag built around a gadget or attachment. We pay \$7.50 for every idea accepted. A sketch is preferable, but typewritten 3 x 5 cards with the idea written out and the illustration suggested in writing, will do. Please do not send us religious, sentimental ideas."

The Paramount Line, Inc., 400 Pine St., Pawtucket, R. I. Obtains most of its verse from professional greeting card writers but considers verse from other sources. Publishes both seasonal and everyday lines. Christmas material selected usually September-January; Valentine, February-March; Easter, April-May; Mother's Day, Father's Day, Graduation, June-August. Verses should be submitted in small, not large, groups. Humorous ideas for cards, presented as rough sketches, are welcome and command good rates. Payment for all material a week after acceptance.

Julius Pollak & Sons, Inc., 45-35 Van Dam St., Long Island City 1, N. Y. Verses for Easter, Christmas. Prefers 4 lines. Frances Stimmel, Editor. 50c a line for general material.

Rust Craft Greeting Cards, Rust Craft Road, Dedham, Mass. Cute and general verse mostly staff-written, but any new or exceptional material will be considered. Humorous and Studio Lines seek new ideas from outside contributors. Address material directly to department concerned, General and Cute Type, Humorous or Studio.

Plays for Amateur Production

One and three-act plays for amateur production are constantly in demand, especially those designed for one set with a small cast predominantly female.

One-act plays should run approximately 30 to 45 minutes playing time; three-act plays, approximately two hours.

Churches, schools, clubs and lodges are constantly looking for suitable dramatic material; cheerful, with deep and moral principles and with characters which are clearly defined. Monologues, skits and recitations of this nature, are also always in great demand.

Play publishers who buy a play outright, have the right to permit free performances of it, or to charge a royalty fee, which they retain. Or a writer may have a contract with the publisher whereby a royalty is shared for production and is shared between the writer and the publisher. The latter practice is preferable, especially if the play proves popular over a number of years.

A playwright may copyright a play in manuscript form prior to performance or publication. Information, with requisite forms, may be obtained free from the Register of Copyrights, Library of Congress, Washington 25, D.C.

Art Craft Play Company, Box 1830, Cedar Rapids, Iowa. Amateur plays for high schools. Either one or three act with one interior setting. If not familiar with market, write for free leaflet, "Pointers to Writers of Amateur Plays" before submitting material. Read and give opinion in ten days. J. Vincent Heuer.

Walter H. Baker Company, 100 Summer St., Boston 10, Mass. Caters to the amateur market—schools, colleges, churches. Always willing to read any manuscript suited to this clientele. Plays in one stage set have a better chance for acceptance, as do also plays

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T. S. Denison & Co., 321 Fifth Ave., S., Minneapolis 15, Minn. Full-length and one-act plays. Also books and collections of entertainment material. Authors may request a catalogue to discover types used. Usually outright purchase. L. M. Brings.

Drama Guild Publishers, 80 Boylston St., Boston 16, Mass. Three-act and one-act plays suitable for high school presentation. Buys outright or on commission basis. Thomas Christie, Manager.

The Dramatic Publishing Co., 179 N. Michigan Ave., Chicago 1. One-act and full-length plays, one-act shows preferred. Some plays with exclusively female casts. Has extensive market in high schools. Send for free catalogue showing various categories of dramatic scripts needed. Outright purchase or royalty.

Eldridge Publishing Company, Franklin, Ohio. Three- and one-act comedies, farces, dramas. Query before submitting material.

Samuel French, Inc., 25 W. 45th St., New York 36. One of the largest publishers of plays, offering a market for a variety of good drama. Handles plays for Broadway as well as amateur production. Branch offices in Hollywood and Toronto. Literary agency department under the direction of James Reach.

Gillum Book Co., 400-408 Woodland Ave., Kansas City 6, Mo. Publishes all kinds of home economics plays, in one or two scenes, 1,000-5,000 words, or running 20-30 minutes. Present demand is for nutrition plays, health plays, first aid, renovation of garments, fashion shows, etiquette plays, etc. Publisher judges submitted plays' theatrical possibilities, does not require testing before submission. Also buys monologues, humorous readings, verses, etc. Outright purchase, average \$25 a play. Mrs. G. N. Gillum.

The Instructor, Dansville, N. Y. Plays for children, grades 1-6 inclusive, especially suitable for classroom or school auditorium presentation. Material which children can develop into plays for themselves. Payment \$12-\$25 on acceptance. Mary E. Owen.

Longmans, Green & Co., 119 W. 40th St., New York 18. Well-written, clean one-act or three-act plays which have been tried out successfully in local production and are suitable for all types of amateur groups. Payment individually on the basis of each script. Address Play Department.

Northwestern Press, 315 Fifth Ave., S., Minneapolis, Minn. One-act and full-length plays suitable for high schools, colleges, churches, little theatres, and amateur groups; comedies preferred. Present need: strong dramatic one-act plays. Also publishes skits and various types of entertainment. Buys outright at rates depending upon estimated sales value of the material; also on royalty basis. Testing not necessary before submission, but an advantage to the author. L. M. Brings.

Pasadena Playhouse, 39 S. El Molino Ave., Pasadena 1, Calif. Tries out original plays in its Laboratory Theatre which seats 50 to 60 people. No royalties are paid for original plays or those in public domain. Royalty paid for established plays. Any playwright interested in having an original play tried out in the Laboratory Theatre should write Manuscript Committee for conditions. No one-act plays considered.

Plays, The Drama Magazine for Young People, 8 Arlington St., Boston 16, Mass. One-act only, holiday, historical, comedies, fantasies, etc., suitable for production by school children. Magazine is divided into three sections according to age level — junior and senior high, middle grades, and lower grades. Payment on acceptance. A. S. Burack.

Theatre House, 412 Vine St., Cincinnati 2, Ohio. One- and three-act plays, monologues, readings, minstrel material, and other entertainment material. Outright purchase of all rights or percentage arrangement based on book sales. Currently soliciting one-act Christian plays. Glenn Clark Miller.

Syndicate Markets for Freelancers

The free-lancer who only occasionally has a feature or two that he feels may interest a syndicate, is advised to try for magazine publication instead, unless the idea has an immediate news peg. Specialized business, religious or scientific syndicates may be an exception; the free-lancer may have an opportunity to become a special correspondent.

A photographer, however, who produces timely, interesting work will find increasing syndicate markets. Many syndicates dealing in photographs are essentially agencies; they keep thousands of pictures on hand for lease to book publishers, magazines and newspapers.

AP News Features, 50 Rockefeller Plaza, New York. M. J. Wing. News, women's, sports features, comics.

Authenticated News, 170 Fifth Ave., New York 10. Rotogravure feature pages; considers exclusive up-to-date photos, news pictures, 8 x 10 glossy. Outright purchase, varying rates; or 50% royalty.

Camera Clix, 19 W. 44th St., New York 36. Color transparencies in minimum size of 4 x 5. Interested mainly in scenic, hunting, fishing, etc. Royalty or outright purchase.

Central Press Association (King Features Syndicate), 1013 Rockwell Ave., Cleveland, Ohio. Courtland C. Smith. News feature photos and pix on single subjects for picture layouts. Single photos \$5.

Chicago Sun-Times Syndicate, Sun-Times Plaza, Chicago 11. W. M. Thompson, Editor. Continuing newspaper features; columns, panels, strips. Contract and royalty basis.

Craft Patterns, A. Neely Hall Productions, Elmhurst, Ill. A home workshop pattern service for high-grade amateur projects such as cabinets, boats, built-ins, indoor and outdoor furniture, home accessories, decorative novelties. Projects should be such that they can be built with ordinary tools (no lathe work) and readily available materials. Require high class photos, plus pencil sketches including all measurements. Projects should be of good design and general appeal. Payment on acceptance in accordance with value of project.

Ewing Galloway, 420 Lexington Ave., New York. Serves publishers, advertising agencies, with photos of nearly everything on earth except purely ephemeral pictures (hot news today, old stuff tomorrow). Buys everything offered that seems to have a profitable outlet. Real test is good photography, plus subject matter with considerable audience. Prefers original negatives. No miniature film. Rates to \$25 a picture. Will buy one or 1,000 at a time.

General Features Corporation, 250 Park Ave., New York 17. Does not use straight freelance material in its syndicated releases. Interested only in comics, panels, and columns created mostly by its own staff or by people recognized as leading authorities in their field. Address queries to the Editor.

Gilloon Photo Agency, 25 West 45th St., New York 36. Places and people of interest—individual feature pictures and feature sets both in black and white and in color. Candid of leading personalities in all fields. (b & w or color). Good police photos on crime cases.

Globe Photos, 67 West 44th St., New York 36. Elliot Stern. Human interest photo features and articles from professional photographers and author photographers, in color or black and white. Also stock color for romance covers, editorial, advertising and calendar use or record album covers. Girl features in color and black and white and glamour color photos. 50-50 for black and white, 60% to photographer on color. Articles on special basis.

The Hall Syndicate, Inc., 342 Madison Ave., New York 17. Robert M. Hall, president. Helen M. Stuntant, managing editor. Comic strips; cartoons; columns; editorial cartoons; special series of timely articles. First rights.

Harris & Ewing Photo News Service, 25 West 45th St., New York 36, N. Y. Good pictures. Points and people of interest are acceptable if well done. Also, feature stories up to 10 pix, individually captioned. Topic and photography must be carefully turned out. Royalty basis.

Jewish Telegraphic Agency, 660 First Ave., New York 16, N. Y. Boris Smolar, Editor-in-Chief. Buys occasional feature articles of Jewish interest, 1,000-2,000. 1c a word on acceptance.

Keister Advertising Service, Strasburg, Va. Advertising copy for "Support the Church" series. Must be competent copywriting sympathetic with program. Information and proofs of ads available to qualified persons. \$15-\$25 for 125-word ad on acceptance.

King Editors Features, 102 Hillyer St., East Orange, N. J. Considers articles of interest to retailers generally in series (2 to 12), 800-1,500 words each. Royalty.

King Features Syndicate, Inc., 235 E. 45th St., New York. A big general features service demanding topnotch continuous work. Royalty. Query with specific information.

McClure Newspaper Syndicate, 229 W. 43rd St., New York 36. Elmer Roessner. Cartoons and comic strips, columns on contract only. Interested only in features that can run for a number of years.

NEA SERVICE, Inc., 1200 W. Third St., Cleveland 13, Ohio. News, sports and women's features are handled in New York office, 461 Eighth Ave. Few freelance features bought except on assignment. Robert Metz, News Editor. In fiction, fast action, modern stories, any type, suitable for newspaper serials. Original stories 40,000 words and upwards are considered, as well as second rights on published novels. Payment by arrangement with author or his agent, better than 1c a word. Buys only newspaper rights, other rights remaining with author. Russ Winterbotham, Fiction Editor. Boys' and girls' page, young folks, uses all types of material for youngsters 6-16, fact and fiction. Wordage 800 and 300-400. No continued stories. Fiction submissions, except material for YOUNG FOLKS, should be sent directly to the fiction editor, Cleveland office. All submissions to NEA except news, sports, and women's features should be made to Cleveland office, James Crossley, Cleveland Editor.

New York Herald Tribune Syndicate News Service, 230 W. 41st St., New York 36. Lloyd D. Hagan, Director. Syndicates Herald Tribune features; buys occasionally from freelancers. Columns, comics, features. Payment on a percentage basis. Justin L. Faherty, News Service Editor, buys freelance news coverage and news features.

North American Newspaper Alliance, Inc., 229 W. 43rd St., New York 36. Sid Goldberg, Editor. Looking for more freelancers who can produce exclusive stories worthy of widespread daily press publication. Uses many big-name byliners and interviews on subjects in the news. Also stresses interpretives, backgrounders in important fields, and really offbeat articles in any and all fields. No fiction, poems, columns, or whimsy. Pay averages \$15-\$25, depending on quality and length, for run-of-the-mill pieces. Rates go much higher for stories that are really important.

Paul's Photos, 3702 Lakewood Ave., Chicago 13. George F. Paul. Nature and human interest photographs of pictorial value or advertising appeal; photos of new inventions, of children in various activities, children at play, action farm scenes, pictures of special occasions, such as Christmas, strange sights and customs in foreign lands. Transparencies. Commission or outright purchase.

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es suitable for picture layouts in leading magazines. Color transparencies can be from 35 mm. to 4 x 5 or larger. Many art directors and editors now prefer 35 mm. rather than 2 1/4 x 2 1/4, especially for action shots. New York assignments mostly covered by photographers under contract, but assignments given frequently to out-of-town photographers. When submitting pictures state whether they have been published before and where. Black and white photographs on 50-50 basis. Color 60-40 (60% going to the photographer).

Register & Tribune Syndicate, Des Moines, Iowa. Frank A. Clark. First rights to serials, 36 chapters, 1,200 each, modern romantic theme; comic strips; cartoons; columns. No single articles. Royalty.

Religious News Service, 43 W. 57th St., New York 19. Lillian R. Block, Managing Editor. Religious news stories of wide interest to church people or the general public. Photos of religious interest. Openings in some areas for correspondents qualified to cover noteworthy religious developments. Urgent areas: Detroit, Cleveland, Mississippi, Dakotas, Nevada. 2c a word, \$5 a news photo, \$10 for "inspirational" photos.

Science Service, Inc., 1719 N St., N.W., Washington 6, D. C. Watson Davis. Science feature articles and news photos. Considers some freelance material if fully authenticated, 1c a word average, on acceptance.

Three Lions, 545 Fifth Ave., New York 17. Scientific picture-stories, some from freelance writers, for laymen. No articles accepted without illustrations. "We are interested in picture stories of professional quality. They should be scientific, human interest, for male appeal. Besides black and white picture stories we are also interested in color stories and single 4 x 5 color transparencies." Black and white picture stories are purchased outright, or handled on a 50-50 basis, color on a 60-50 basis.

Underwood & Underwood Color, 3 W. 46th St., New York 36. All types of transparencies, minimum size 4 x 5, captioned, superior quality only. 50% royalty on publication.

Underwood & Underwood News Photos, Inc., 3 W. 46th St., New York 36. All types of photographs, 8 x 10 glossy prints only, well captioned. 50% royalty on publication.

United Press International Newspictures, 461 Eighth Avenue, New York 1. Harold Blumenfeld. Considers news photos and feature pictures from freelancers. Payment on acceptance.

Universal Trade Press Syndicate, 1841 Broadway, New York 23. Established 1923. Leon D. Gruberg, Manager. Services industrial technical, merchandising and trade papers all fields with spot news and feature articles. Applications from writers wishing to serve as UTPS staff correspondents, preferably with trade paper experience, are welcome. Freelancers should query in 50 words before preparing articles, each query on a separate slip. Payment 65-80% of receipts from customers.

The World Press Association Inc., P.O. Box 566, Lancaster, S. C. L. E. Jaekel, President, Executive Editor; Mary S. Jaekel, Vice-President, Managing Editor. Significant newspaper columns by authorities in their field; second serial rights to popular published books, any subject. Sunday feature section articles dealing with vital problems of the day. No photographs. No short stories. No poetry. Syndicate contract rate 50% net monthly. World Press Speak-

er's Bureau, new development, great demand, registration fee \$10.00 per year includes registration for assigned articles on editorial request. Nationwide service with editors and organizations, newspapers and magazines. Personal relations bureau also established, as well as public relations. Query. Professional people especially.

LATE-COMERS to be included in the Oct. '60 LITTLE MAGAZINES listing

Approach, Rosemont, Pa. (Q-50) Helen and Albert Fowler, Managing Editors. Well-planned stories 2,000-4,000 words. Poetry with emphasis on marriage of form and content. Well-argued articles; especially original discussions of modern writers. Experimental, working out of the traditional background. Payment in copies. Current needs: articles on contemporary writers (well-argued discussions of methods and directions not reviews); short stories.

The Archer, A Little Magazine, Box 3005, Victory Center, North Hollywood, Calif. (Q-50) Wilfred H. Brown and Elinor H. Brown, Editors. Humorous, human interest fiction to 1,200 words. Poetry and light verse of all types, preferably brief. Humorous essays, character sketches, travel incidents, etc., to 1,000 words. Drawings or blocks for cover. Cannot promise prompt reports or early publication. Prizes for best couplet or tercet published in each issue.

Chicago Review, University of Chicago, Chicago 37. (Q-50) Established in 1946. Non-formula fiction written with sincerity and insight. Serious poetry. Essays, book reviews, drama, and any other literary forms of high quality.

Experiment, 6565 Windemere Road, Seattle 5, Wash. (Q-75) Carol Ely Harper, Editor-in-Chief. Experimental poetry of high literary quality. Very brief poetic drama ("one-minute plays") for stage production, not reading. Critical articles and reviews arranged by query. Payment in copies.

Free Lance: A Magazine of Poetry & Prose, 14112 Becket Rd., Shaker Heights 20, Ohio. (Semi-A-50) Adelaide Simon, Editor. Short-short stories, any subject, any style. Poetry, any length or style. Articles on a variety of subject matter; may be continued through several issues. Avant-garde experimental policy, but not a magazine of social protest.

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1. The names and addresses of the publisher, editor, managing editor, and business manager are:

Publisher, Newell E. Fogelberg, 3365 Martin Drive, Boulder, Colorado. Editor, Newell E. Fogelberg, 3365 Martin Drive, Boulder, Colorado. Managing Editor, Newell E. Fogelberg, 3365 Martin Drive, Boulder, Colo. Business Manager, J. S. Fogelberg, 3365 Martin Drive, Boulder, Colorado.

2. The owner is: (if owned by a corporation, its name and address must be stated and also immediately thereunder the names and addresses of stockholders owning or holding 1 percent or more of total amount of stock. If not owned by a corporation, the names and addresses of the individual owners must be given. If owned by a partnership or other unincorporated firm, its name and address, as well as that of each individual member, must be given.)

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5. The average number of copies of each issue of this publication sold or distributed, through the mails or other wise, to paid subscribers during the 12 months preceding the date shown above was: (This information is required by the Act of June 1, 1960 to be included in all statements regardless of frequency of issue.) 9,245

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Vol. 60, No. 11

November, 1960

VANTAGE Book Acclaimed at Large National Convention

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The Story of the National Baptists, A History of a Religion and Its Contribution to the Freedom of the American Negroes, was published by Vantage Press on September 6—to coincide with the Annual Convention of the National Baptists held in Convention Hall, Philadelphia. The book had the approval and endorsement of the highest Church officials.

Co-authors are Reverend Owen D. Pelt, Historiographer of the National Baptist Convention, and Ralph Lee Smith, contributor to *Readers Digest*, *Harper's*, and other national publications.

This book is the first popular history of the National Baptist Convention of the U.S.A., Inc.—third largest Protestant denomination in the United States and largest Negro denomination in the world—which celebrates its 60th anniversary this year. The book tells of the vital part the Baptist Church played in educating and preparing the Negro for full participation in our democratic society.

Advance orders for *The Story of the National Baptists* totaled almost 4,000 copies. Vantage is conducting a large direct mail and publicity campaign to promote the book. Imprinted circulars and extra book jackets were also offered to the trade, and the results have been highly gratifying.

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Hollywood Star ELIZABETH TAYLOR Praises Vantage Title

Mrs. Vivienne White Yurkovich, author of *Outside the Gates of Heaven*, published by Vantage Press, was pleased to receive a letter recently from the famous actress, Elizabeth Taylor, who wrote: "I have just finished reading *Outside the Gates of Heaven*, and enjoyed it very much . . . I have always been fascinated by Imperial Russia and hope someday to make a movie set in that era . . . My very best wishes to you and hope that your book will be a big success . . ."

Pulitzer Prize Winner Reviewed in Leading Publications

Free and Lonesome Heart, The Secret of Walt Whitman, by Dr. Emory Holloway, noted Pulitzer Prize winner, was reviewed at length in many nationwide publications. The *New York Herald Tribune*, the *New York World-Telegram and Sun*, the *Miami (Fla.) News*, and the *Columbus Enquirer* were among those reviewing the book published by Vantage. The famous poet and scholar, John Ciardi, also reviewed *Free and Lonesome Heart* in the *Saturday Review*.



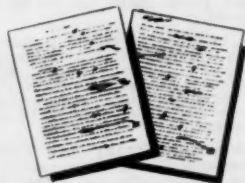
Vantage author Paul Michelet (right) appearing on the "Shenandoah Showcase" program, Station WSWA-TV, Va., to discuss his book: **THE REASON IN THE LONG RUN.**

Vantage Books and Authors in the News

Crisis in the Catskills, by Mrs. Mary Bogardus, was reviewed on Station WGHQ in Kingston, N. Y. It was also discussed and praised by a member of the State Commission on Historic Observances . . . Albert Levitt, author of *Vaticanism*, held an important press conference at the Harvard Club. Representatives of the N. Y. *Daily News*, *World-Telegram and Sun*, *Herald Tribune*, *Newsweek*, and the American Council of Churches attended . . . *Conquest of the Air* adopted as text by the University of Colorado . . . Rev. Herbert Hoyes' *Spiritual Suburbia* discussed by J. Max Weis in N. Y. on Station WEVD's program, "Good News for Americans" . . .

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When your book comes from the typesetter, it is delivered in the form of galley proofs, a set of which is sent to you for reading and correction. At this point, by comparing the galleys with your original manuscript, you have an opportunity to see exactly how our Editorial Department has handled your material. All Vantage Departments—Editorial, Production & Design, Publicity & Promotion, Sales & Advertising—work together for the benefit of every Vantage book.



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